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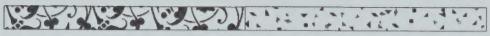

Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-SEVENTH SEASON, 1991-92

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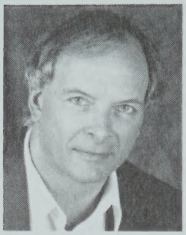

Christopher Hogwood, H&H Artistic Director

Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement. In his early career, Mr. Hogwood cofounded the Early Music Consort with David Munrow and maintained a ten-year association with Neville Marriner's Academy of St. Martin-in-the-Fields, serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed, with a busy schedule of performances around the world and a host of best-selling recordings to its credit. Since Mr. Hogwood joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining an exceptional chorus, and by reaching new audiences through tours and recordings.

Soloist

Robert Levin, Fortepianist

By restoring the 18th-century tradition of improvisation, Robert Levin is unique among today's pianists. His performances of the works of Mozart and Beethoven have been hailed for their mastery of the Classic musical language. A regular performer at the world's leading music festivals such as Tanglewood, the Mozartwoche in Salzburg, and the Fontainebleu in France, he has performed under conductors Seiji Ozawa, John Harbison, and David Zinman. He has recently recorded Mozart's Concerto for Two Pianos in E-Flat (with Malcolm Bilson) and the Concerto for Three Pianos in F (with Mr. Bilson and Melvyn Tan).

In addition to his concert and recording schedule, Mr. Levin is a recognized theorist and Mozart scholar. His reconstruction of Mozart's Sinfonia Concertante in E-Flat for Winds was premiered by the Vienna Philharmonic Orchestra in 1984 and in 1985 the Philips recording of the work was awarded the prestigious *Grand Prix du Disque.*

Mr. Levin performed for the first time with H&H in October 1990. During this evening's performance, he will improvise on musical themes provided by the audience. Be sure to submit your theme by dropping it in the box in the lobby.

About the fortepiano played by Robert Levin

The brothers Johann and Wenzel Schantz, along with Anton Walter and the Stein-Streicher family, were considered the most important and innovative of the scores of piano makers working in Vienna at the end of the 18th century. In 1796 Johann (Wenzel died in 1791) and Walter were called "the two most professional masters" known in the *Jahrbuch der Tonkunst von Wien und Prag.* Beethoven, Hummel, and Haydn all owned Schantz pianos at one time, but it was Haydn who especially recommended them. In his correspondence with pupil Marianne von Genzinger, Haydn praised the expressive and subtle effects of the Schantz piano. The use of equal length unison strings and a ribbing system similar to that of modern pianos, and the choice of striking point (particularly in the tenor and bass) made these instruments distinctive from the less homogenous but sometimes more dramatic pianos of Walter.

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CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SEVENTH SEASON
1991-92

Thursday, July 11 at 7:30 p.m.
TREMONT TEMPLE BAPTIST CHURCH, BOSTON

Christopher Hogwood, *Conductor*

WOLFGANG AMADEUS MOZART
(1756-1791)

Symphony No. 29 in A, K. 201 (186a)
Allegro moderato; Andante; Menuetto

Piano Concerto No. 19 in F, K. 459
Allegro; Allegretto; Allegro assai

Robert Levin, fortepiano

INTERMISSION

Fantasy for Fortepiano based on themes submitted by the audience
Robert Levin

Concert Rondo for Piano and Orchestra in A, K. 386

Symphony No. 29 in A, K. 201
Allegro con spirito

Fortepiano made by Thomas & Barbara Wolf, Washington, D.C., 1990, based on Johann Schantz, Vienna circa 1800.

This performance is sponsored by

Nakamichi Foundation

This concert is being recorded for broadcast on WBUR 90.9 FM.

PROGRAM NOTES: JULY 11, 1991

All-Mozart Program

Neoplatonic philosophers of the Renaissance founded societies devoted to the promulgation of scholarship or artistic thought, calling these organizations "academies" after a grove in Athens sacred to the memory of a mythological hero Academus, where Plato had founded a school. Hundreds of these academies sprang up before the end of the 16th century, eventually spreading to other countries. Gradually the term "academy" became more and more comprehensive. Today it is used mostly to refer to schools or learned associations. In the late 18th century, though, the term "academy" also referred to almost any concert that had aristocratic backing. For most of his concerts, Mozart used the term "Akademie" and arranged the music in something like the plan of this evening's program. Musical performances in those days began early (perhaps at 6 p.m.) and went on far longer than today's concerts do — easily three hours or more. Moreover, they included a wider range of musical types than concerts normally do today — a mixture of orchestral, vocal, and solo music to give the audience plenty of variety. Often the evening opened with the first movement or several movements of a symphony. The remainder of the symphony was performed right at the end, making it the "bread" in a big musical sandwich. In between there might be opera arias, a concerto or two, instrumental solos (especially one by the soloist featured in the concerto), and perhaps a display of improvised music-making. This evening's "academy" is organized very much like one of Mozart's, and even includes that rarest of elements in our modern concert life, the improvised musical number. Improvisation used to be a highly regarded skill, even for musicians who did not consider themselves composers. (For composers, of course, it is almost a necessity.) When an artist offered an improvisation two centuries ago, he might prove that he was truly improvising by offering to base his performance on a theme suggested by someone in the audience only moments before it was to be heard. Robert Levin will revive the old practice by calling for a submitted theme, upon which he will then create a piece extemporaneously.

Symphony No. 29 in A, K. 201 (186a)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his A major symphony in Salzburg in 1774; the manuscript is dated 6 April of that year. It was certainly performed in Salzburg at that time, though no date of performance is known. The earliest known American performance was given by the American Symphony Orchestra, Sam Franko, conductor, in New York on 24 March 1897. The symphony calls for a small ensemble: two oboes, two horns, and strings. We tend to think of a symphony as a particularly demanding, large-scale orchestral work that will serve as the high point (and sometimes even the only piece) on an orchestral program. This view developed during the nineteenth century, largely owing to the work of Beethoven, abetted by such later masters as Brahms, Bruckner, and Mahler. But in the 18th century — and especially before the last quarter of that century — the notion of "symphony" was normally altogether less pretentious. It was most often considered merely preparation for a main event, as the definition by Johann Philipp Kirnberger, written for Sulzer's General Theory of the Fine Arts (1772), indicates: "The symphony is particularly suited to the expression of greatness, solemnity, and stateliness. Its purpose is to prepare the listener for the important [!] music that follows, or, in a concert in a hall, to exhibit all the pomp of instrumental music... The concert symphony, which constitutes an independent entity with no notion of its serving to introduce other music, achieves its purpose solely through a sonorous, brilliant, and fiery manner of writing."

The symphony-as-introduction was generally less highly regarded than the opera or oratorio that followed. It was

often merely a curtain-raiser, and it may even have played a role in church services. Sometimes a symphony might be placed at the end of a concert, but it was also common to play all of the movements except the finale at the beginning (where they would function as an overture), and then save the last movement to end the evening's music-making, most of which would be vocal rather than instrumental. During the last years of the 18th century, though, Haydn and Mozart wrote symphonies that were clearly independent entities that demanded the attention of listeners in a way that many earlier symphonies did not. The character of the instrumental writing grew more complex and virtuosic, the ideas became bolder and more dramatic, and sudden shifts of key, rhythm, dynamics, and mood gave the symphony a more dramatic character. The process was not, perhaps, entirely intentional on the composers' part, and it took place over a period of decades. But there are, nonetheless, certain high-water marks along the way, scores that capture a new level of seriousness and complexity (attributes that often revealed themselves in music of considerable wit). One such score is the Mozart symphony conventionally identified as No. 29 in A major. Like so many of Mozart's Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it and to what purpose it might have been put. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg (it was only after visiting Mannheim in 1778 that Mozart wrote to his father, "Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets."). But even though he was limited in the size and instrumentation of his orchestra, Mozart's symphonies seem to be aiming in the direction of greater weight and significance. In the Symphony in A this weight can be seen partly in Mozart's decision to compose three of the four movements (all except the Menuetto) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections — the exposition and the development-recapitulation complex — that is supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed this interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s. The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the presentation of a sober argument — a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase ends, the material begins a repetition, but now forte, with sustained octaves in the wind instruments and an imitation between upper and lower strings on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying characters. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again. Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late 18th century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The *Menuetto* provides graceful contrasts of color and dynamic while concentrating single-mindedly (in the main section) on one rhythmic pattern. The finale, *Allegro con spirito,* is really filled with spirit and fire. The measured tremolos, the trills, the

racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections — exposition, development, and recapitulation — ends with a breath-taking upward scale to nothing. Has everything come to a grinding halt? But no! After a heart-beat's pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence — and Mozart's *jeu d'esprit* comes to its breathless conclusion.

Piano Concerto No. 19 in F, K.459

Mozart completed the F major concerto on 11 December 1784. No precise date is known for a first performance, but it is extremely likely that Mozart intended the solo part for himself. In addition to the solo piano, the score calls for one flute, two each of oboes, bassoons, and horns, and the usual strings. The F major concerto is the last of six works that Mozart composed in the incredibly fruitful year of 1784, which was — in purely financial terms — the most successful year he ever enjoyed. Audiences clamored to hear him play. The heaviest concentration of concerts came during Lent (when theaters and opera houses were closed); Mozart noted in a letter to his father that he had given nineteen concerts in the month of March alone, including performances in private houses as well as his own "academies." There were not so many performances later in the year (and, in any case, the composer was sidelined by illness — probably a kidney infection — in August and no doubt distracted by the birth of his and Constanze's second child, Carl Thomas, in early September.) He had composed four concertos (K.449, 450, 451, and 453) between the beginning of February and mid-April (even while giving all those concerts!), but only two more concertos for the rest of the year: K.456 in B-flat was completed at the end of September, and the present F major concerto, K.459, on 11 December. We have no specific evidence of a performance for which this piece might have been intended. But since Mozart rarely finished such a work more than a few days before it was needed, we have grounds for supposition: three days after he completed the new concerto, Mozart was initiated into the Masonic lodge zur Wohltätigkeit ("Beneficence") in Vienna. For the rest of his life he was involved in the order and devoted to its ideas of Nature, Reason, and the Brotherhood of Man. We know that he composed music for Masonic ceremonies, and that the lodges included men of many talents, intellectual and artistic, so it is not inconceivable that he may have planned the new work in connection with his acceptance into their circle. This is all, however, pure speculation. We do know that Mozart played the F major concerto in Frankfurt on 15 October 1790, in a concert that was part of the festivities accompanying the coronation of Leopold II. (The program also included the D major concerto, K.537, now known as the Coronation Concerto because of that event.) But beyond that, performances in the composer's lifetime are hard to locate. In the last four of his 1784 concertos, Mozart seems to have been obsessed — though that is really too strong a word — with a stereotyped march rhythm, which is, in any case, unavoidable in the late eighteenth century. It lies at the heart of virtually all march music and of anything that even approaches it in character. It is a common accompaniment figure for any music in 4/4 time and was very frequently used to punctuate the ends of phrases. But in these concertos — K. 451, 453, 456, and 459 — composed in March, April, September, and December of 1784, Mozart bases his main thematic idea on a commonplace of the style, almost as if he were determined to take the most hackneyed idea possible and show what could still be done with it. Each of the first movements built on this rhythm comes off as having an entirely different expressive quality. Of these concertos, K.459 is positively the most buoyant, the most lighthearted, the most imbued with a quality of dance. The opening orchestral ritornello is filled with thematic ideas in different characters, so that it seems for a time as if the opening figure was just a

momentary fancy, soon to be forgotten. But when the soloist enters, it becomes clear that in fact much of the discussion to follow will confront that stereotyped dotted rhythm, and after the second theme has appeared (in a delicious dialogue between strings and winds, then repeated with decorations by the soloist), it is even more obvious that the subject under discussion is that dotted rhythm. Yet what might become martial and aggressive is here simply cheerful and witty conversation. The cadenza is Mozart's own. *Allegretto* is a rather unusual tempo for a slow movement, somewhat faster than expected. The orchestra begins with a leisurely theme of unusual phrasing followed by a marvellous syncopated figure in the first violins and first oboe that turns unexpectedly dark with a brief passionate outburst before the entrance of the soloist (who has a charming conversation with flute and bassoon on the subject of the first theme). This outburst never returns, though there are occasional moves toward the minor later on that seem to hint at a remembrance of things past. There are scarcely plumbed depths here, which, in the generally sunny context, are unexpectedly moving. The woodwinds in general play a large role in this movement, playing with one another in delightful scale passages at the very end, rather like a passage from one of Mozart's operas (Figaro, perhaps, though that was still more than a year in the future) marked by such sensitive woodwind writing. The finale is a vivacious rondo built on a theme that is itself constructed from a tiny three-note figure with brilliant wit and astonishing invention. Mozart teases us with what sounds like the beginning of a fugue, a "scholarly" genre that is out of place in a piano concerto — "out of place," that is, unless a genius like Mozart makes it a jovial (yet "serious") foil to the witty rondo theme. The interplay of these elements is brilliantly worked out in this finale, the capstone to the comedy of manners — only just touched by poignancy in the slow movement — that climaxes the concerto year of 1784.

Concert-Rondo in A, K.386, for piano and orchestra

The manuscript of this rondo was dated Vienna, October 19, 1782, but it does not survive complete. Its possible connection to the piano concerto in A, K.414, is discussed below. The work will be performed here in the reconstruction of Alan Tyson. The score calls for two oboes, bassoon ad libitum, two horns, and strings with an obbligato cello line. The Concert-Rondo in A major is a kind of twin to the finale of Mozart's Piano Concerto in A, K.414 (386a, 385p): the two works are in the same key, the same meter, and the same tempo; they share the same "popular" style and the same formal plan. Moreover they seem to have been composed one after the other — the Concert-Rondo on October 19, 1782, and the full concerto sometime in the autumn of 1782. The obvious and immediate assumption made by Mozart scholars upon discovering this similarity was that Mozart planned the rondo for the finale of his concerto and then rejected it, but wrote another one in a similar style. More recently Alan Tyson has argued that Mozart intended it as an independent movement. The autograph manuscript was not quite complete when it was sold, along with many other Mozart manuscripts, to the publisher J.A. Andre. But as late as 1840 the manuscript was "complete except for the last leaf." The entire work was transcribed by solo piano by Cipriani Potter while it was still in Andre's possession, though Potter had to compose his own ending in lieu of the missing conclusion. When Mozart manuscripts were auctioned off, the English composer William Sterndale Bennett purchased the Concert-rondo and then cut it into pieces! Evidently, since the manuscript was incomplete, he felt he could use bits of it for souvenirs, gifts for his friends or items to sell to collectors. After such depredations, only about half of the original score is known today. Without Potter's piano transcription the work would have been essentially lost. But several scholars — among them Alfred Einstein and Paul Badura-Skoda working with Charles Mackerras — prepared reconstructions of the work

based on Potter's transcription and the surviving pages of the autograph manuscript. Then, as happens with surprising frequency to old manuscripts, the missing sheet, the original ending of the concert-rondo, in Mozart's hand, turned up in the British Library. Tyson discovered that the sheet, misplaced shortly after Mozart's death, had found its way into the papers of Mozart's pupil Süssmayer. This discovery immediately made older reconstructions of the work out of date, since they were working from a copy that did not have Mozart's ending. The new version by Tyson and Mackerras combines information from the surviving pages of the autograph, now including the close of the piece, with the Potter transcription for the recreation of the missing parts.

We are closer than we have been before to the getting a complete text of the Concert-Rondo in A, but it is unlikely that all the fragments scattered by Sterndale Bennett will ever be reassembled.

—Steven Ledbetter

Ensemble

Violin I
Linda Quan, *concertmaster*
Jane Starkman
Kathryn Shaw
Carla Moore
Judith Shapiro
Danielle Maddon

Violin II
Kinloch Earle, *principal*
Mark Beaulieu
Robert Mealy
Judith Gerratt
Lena Wong
Anne-Marie Chubet

Viola
David Miller, *principal*
Susan Seeber
Andrea Andros
Scott Metcalfe

Cello
Karen Kaderavek, *principal*
Alice Robbins
Jan Pfeiffer

Bass
Michael Willens, *principal*
Anne Trout

Flute
Christopher Krueger

Oboe
Stephen Hammer
Marc Schachman

Bassoon
Thomas Sefcovic
Judith Bedford

Horn
Lowell Greer
R.J. Kelley

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CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SEVENTH SEASON
1991-92

Thursday, July 18 at 7:30 p.m.
TREMONT TEMPLE BAPTIST CHURCH, BOSTON

WOLFGANG AMADEUS MOZART (1756-1791)

Quintet in E-flat for Horn and Strings, K. 407
Allegro
Andante
Rondo: Allegro

Quintet in A for Clarinet and Strings, K. 581
Allegro
Larghetto
Menuetto
Allegretto con variazioni

INTERMISSION

Quintet in G minor for Strings, K. 516
Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio–Allegro

This performance is sponsored by

Nakamichi Foundation

This concert is being recorded for broadcast on WBUR 90.9 FM.

Program Notes: July 18, 1991

Mozart: ***Quintet in E-flat for Horn and Strings, K. 407***
Quintet in A for Clarinet and Strings, K. 581
Quintet in G minor for Strings, K. 516

All of Mozart's major works for solo horn were composed for Ignaz Leutgeb (ca. 1745–1811), a friend from Salzburg who had astonished Paris in 1770 with his advanced horn technique and his ability "to sing an adagio [on his instrument] as perfectly as the most mellow, interesting, and accurate voice." In 1777 he moved to Vienna and opened (or perhaps inherited) a cheesemonger's shop. Leutgeb was, evidently, a simple man and a loyal friend of Mozart's, who frequently wrote jocular comments addressed to the player in the solo parts of his horn works.

The horn quintet was composed in Vienna, probably toward the end of 1782. The accompanying strings are four in number, but they are not a typical string quartet. Instead of having two violins, Mozart chose to use two violas, a striking and unusual combination, one that emphasizes the mellow, romantic sonority of the horn. The work he wrote for this combination is a lovely miniature concerto, blending jovial cheerfulness and intimate feeling throughout its three movements.

Just as the horn works were composed for Leutgeb, Mozart wrote all of his clarinet works for another friend, Anton Stadler. From the time of *Idomeneo* in 1780, clarinets had become an essential and memorable part of his opera orchestra (Stadler had been the first clarinetist). But most of all Mozart wrote three works featuring Stadler: the *Kegelstatt* Trio, K. 498, in 1786, the present quintet, in September 1789, and the Clarinet Concerto, K. 622, not quite two months before his death in 1791. They define the possibilities of the instrument in a way hardly ever surpassed.

In his earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forced Mozart to write in a concertante style, i.e., the wind instrument *opposed* to the strings. But he knew that the clarinet could blend eloquently in its midrange, and this evidently suggested a special treatment of the wind instrument when he came to write the Clarinet Quintet (which Mozart himself called "Stadler's Quintet"). Stadler, of course, played the first public performance, on December 22, 1789, with Mozart taking one of the viola parts.

From beginning to end the quintet celebrates a passionate, sheerly beautiful sound as well as the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, although the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. The quintet is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac clarinet quintet by a later master—Johannes Brahms.

The genre of the string quartet was still a new one, without established conventions, when Mozart turned to it in 1787 for two masterpieces in C major and G minor (K. 515 and 516 respectively), works of extraordinary scope and expressive power. It is not clear why Mozart turned to quintet composition at this time, but we can be grateful for the impulse, whatever its cause. He completed the C major quintet on April 19, 1787; the G minor work followed less than a month later, on May 16. The two works offer the strongest possible contrast, one expansive and brilliant, the other inner-directed and plaintive. Each, in its own way, is a peerless masterpiece of chamber music technique and personal expression.

In the spring of 1787 Mozart seems to have been morbidly obsessed with death. On April 4 he wrote a letter to his father Leopold (who was himself in the early stages of his final illness), lamenting the

death of a musician friend his own age, and calling death "this best and truest friend of mankind" whose image is "very soothing and consoling." This dark, even fatalistic mood may well have entered into the G minor quintet, which Mozart was composing in Vienna even as Leopold lay dying in Salzburg. Whether for this reason or not, the quintet exudes an extraordinary sense of personal expression. The opening is compact, building upon a few themes of narrow compass, broken up into plaintive sighs. The violas, with their throbbing accompaniment, maintain a high level of tension, reinforced by the chromatic harmonies and broken by abrupt pauses. The suspense is fully sustained throughout the movement until the coda, when the life force seems about to die away.

The minuet that follows is also in the home key of G minor, thus continuing the mood of the opening. Strong chords on the offbeats at the ends of some phrases have an unsettling effect. One of the simplest and most magical touches comes at the opening of the Trio, where Mozart repeats the last four bars of the minuet, but now in G major instead of minor. The Adagio in E-flat is yearning and romantic. Its hymnlike opening seems at first utterly tranquil, but soon little figures are tossed back and forth from top to bottom, and the expected modulation to the dominant key (B-flat) is colored by tiny warning shudders in the second viola. The new key arrives—but in the *minor* mode, made more tense by the nervous repeated notes in the lower strings. Mozart seems about to repeat the dark B-flat minor passage with a new cadence, but this leads to one of the great *frissons* in all of music: just when we expect a simple repetition of the previous outburst, the first violin soars up to a D-natural, the highest note heard so far in the movement, to turn the darkness of minor to a sweetly ecstatic song in B-flat *major*. This is only enriched in the next phrase when the first viola and the violin sing in imitation.

All through the slow movement the instruments have been muted. When the mutes are removed to start the Adagio introduction to the last movement, a newly piercing quality to the poignant lamentation is added. This has the effect of a spiritual pilgrimage through doubt and difficulty, finally ending as the sun bursts through to a lighthearted 6/8 Allegro that bespeaks the fullness of human joy.

—Steven Ledbetter

Ensemble

Violin
Linda Quan
Nancy Wilson

Viola
David Miller
Anthony Martin

Cello
Lauretta O'Sullivan

Clarinet
Eric Hoeprich

Horn
Lowell Greer

H&H

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SEVENTH SEASON
1991-92

Thursday, July 23 at 7:30 p.m.
TREMONT TEMPLE BAPTIST CHURCH, BOSTON

BERNHARD ROMBERG (1767-1841)

Trio in E minor for Viola, Cello, and Bass, Op. 38, No. 1
Allegro non troppo
Andante grazioso
Rondo: Allegretto

PAUSE

FRANZ SCHUBERT (1797-1828)

Octet in F , Op. 166 (D. 803)
Adagio–Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto–Allegro

This performance is sponsored by

Nakamichi Foundation

This concert is being recorded for broadcast on WBUR 90.9 FM.

PROGRAM NOTES: JULY 23, 1991

Romberg : *String Trio, Op. 38, No. 1*

Bernhard Heinrich Romberg (1767-1841) was a member of a musical family that included cellists, clarinetists, and singers. Bernhard Romberg learned the cello from his father, then followed him on tours through Germany and France. From the beginning of the 19th century he toured from Spain and England to Russia, then finally settled in Hamburg. Famous for the lightness and grace of his playing, he was a much sought-after teacher as well as a distinguished virtuoso. He composed many works featuring the cello (ten concertos among them), as well as a half-dozen operas and five symphonies, though he is perhaps best-known for pedagogical works. Most of his music that is heard today is used as practice material for young cellists.

Romberg's chamber music naturally emphasizes his own instrument, even to the point of sometimes using more cellos than was common in his (or any other) day. His Opus 38 consists of three string trios—not trios for the usual group of violin, viola, and cello, but for two cellos and viola! (In this evening's performance, the second cello part will be played by double bass.) They represent something like an avant-garde of cello technique in the second quarter of the 19th century.

Schubert: *Octet in F, Op. 166, D. 803*

Schubert composed his octet for winds and strings in February 1824 on a commission from Ferdinand, Count Troyer, who was a clarinetist in the musical establishment of Beethoven's friend and pupil Archduke Rudolph. Troyer evidently requested that Schubert model the work on Beethoven's famous Septet (which at that time was the most popular of all of Beethoven's instrumental works, far outdistancing the symphonies and concertos). Schubert followed instructions, mimicking the older master's work so closely in scoring, layout of movements, and musical character that it must have been obvious to everyone hearing the piece—who would have enjoyed it all the more for that reason.

Schubert began with the same instrumental ensemble as Beethoven, augmented only by the addition of a second violin. He planned his Octet in six movements, fashioned like the old classical divertimento, just as Beethoven had done. He wrote an Adagio (a tempo mark he rarely used) following Beethoven, and an Andante theme-and-variation set. He imitates Beethoven, too, in preparing the finale with a slow introduction in the minor mode. And the harmonic relationship between successive movements in the two works is absolutely identical.

Yet no work shows more clearly the truth of the notion that the originality of a genius becomes most apparent precisely when he or she is copying someone else: though the spirit of the classical divertimento remains, Schubert's music is nonetheless absolutely his own in color, harmony, and melodic character. The characteristic classical gesture of the martial and the pastoral, which were still very much alive when Beethoven wrote his Septet, are here subsumed into a new spirit. The Andante theme that serves as the basis of the variation set is from a love duet, "Gelagert unter'm hellen Dach der Bäume," in his Singspiel *Die Freunde von Salamanka*. Despite the obvious "symphonic" possibilities of the large ensemble, the Octet remains utterly and deliciously a work of chamber music throughout.

—Steven Ledbetter

ENSEMBLE

VIOLIN
Daniel Stepner
Linda Quan

VIOLA
David Miller

CELLO
Myron Lutzke

BASS
Michael Willens

CLARINET
Eric Hoeprich

BASSOON
Dennis Godburn

HORN
Lowell Greer

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